

# **RICHARDSON** CHAMBER PLAYERS

## **“From Buenos Aires to Brooklyn”**

**Nicholas Ioffreda '20** Flute

**Jo-Ann Sternberg** Clarinet

**Daniel Binelli** Bandoneón

**Michael Newman** Guitar

**Laura Oltman** Guitar

**Elaine Christy** Harp

**Ronald Cappon** Piano

**Barbara Rearick** Mezzo-soprano

**Nancy Wilson** Violin

**Ariana Cappon** Violin

**Haeun Jung '20** Violin

**Jessica Thompson** Viola

**Alberto Parrini** Cello

**Jack Hill** Bass

**CARLOS  
GUASTAVINO**

[1912–2000]

“Pampamapa” from *Doce Canciones Populares*  
“La Rosa y el Sauce”

R. Cappon,  
Rearick

**HEITOR  
VILLA-LOBOS**

[1887–1959]

“Samba Clássico,” W498  
“Canção do Poeta do Século XVIII,” W486  
“Nhapôpé” from *Modinhas e Canções*, W365

R. Cappon,  
Rearick

**LEO  
BROUWER**

(b. 1939)

*Música Incidenta Campesinas*

Preludio  
Interludio  
Danza  
Final

Newman,  
Oltman

**DANIEL  
BINELLI**

(b. 1946)

*Metropolis*

Binelli, Hill,  
Oltman,  
R. Cappon,  
A. Cappon

**ASTOR  
PIAZZOLLA**

[1921–1992]

Concierto para Quinteto

Binelli, Hill,  
Oltman,  
R. Cappon,  
A. Cappon

**INTERMISSION**

**AGUSTÍN  
BARRIOS  
MANGORÉ**

[1885–1944]

“Julia Florida”  
“Danza Paraguaya”  
“Gavota al Estilo Antiguo”

Oltman

**CARLOS  
CHÁVEZ**

[1899–1978]

Madrigal

R. Cappon,  
Parrini

**GEORGE  
GERSHWIN**

[1898–1937]

*Arr. Sir Richard  
Rodney-Bennett*

“Maybe—Soon”  
“Who Cares”  
“Embraceable You”  
“By Strauss”

Ioffreda, Sternberg,  
Christy, Rearick,  
Wilson, Jung,  
Thompson, Parrini

# About the Program

By Sophie Lewis, ©2018

## **CARLOS GUASTAVINO** (1912–2000)

“Pampamapa” from  
*Doce Canciones Populares*  
“La Rosa y el Sauce”

Known as “the Schubert of the Pampas,” Carlos Guastavino was one of the most prominent Argentine composers of the Twentieth Century. Unlike European contemporaries who embraced atonal compositional techniques, Guastavino gathered inspiration from folk traditions and Argentinian nationalist composers. The composer enjoyed great commercial success during his lifetime, and his music has been recorded and interpreted by stars like pianist Martha Argerich, soprano Anna Netrebko, and violinist Gidon Kremer. Though he enjoyed success with large-scale works, Guastavino was best known as a “master of miniature,” and the more than 150 songs he composed during his lifetime define his legacy.

“Pampamapa,” from *Doce Canciones Populares* (1968), means “Map of the Pampa.” The song draws on the “huella,” a popular song and dance from the province of Buenos Aires that begins on an upbeat, rather than a downbeat. Its stirring piano accompaniment imitates the strumming of a guitar, evoking the Argentine folk tradition, while its lyrical melody line vividly captures the pathos of Hamlet Lima Quintana’s poem. Composed in 1942, “La Rosa y el Sauce” (“The Rose and the Willow”) is one of Guastavino’s most beloved songs, and it was an encore of choice for celebrated mezzo-soprano Teresa Berganza.

## **HEITOR VILLA-LOBOS** (1887–1959)

“Samba Clássico,” W498  
“Canção do Poeta do Século XVIII,” W486  
“Nhapôpé” from *Modinhas e Canções*, W365

Arguably the most significant Brazilian art music composer of the Twentieth Century, Heitor Villa-Lobos’ unique compositional style blended cutting-edge contemporary European techniques with reinterpretations of national music idioms. Despite showing early promise as a cellist, Villa-Lobos was captivated by the popular music of Rio de Janeiro and chose to immerse himself in the life of street musicians, becoming an expert guitarist. As he matured, Villa-Lobos became acquainted with some of the luminaries of European avant-garde composition, including Darius Milhaud, Artur Rubinstein, and Igor Stravinsky. Rubinstein was impressed by the self-taught composer’s expert synthesis of Impressionist harmonic techniques with popular Brazilian folk elements, and he promoted Villa-Lobos’ music throughout the world. As his status as a composer grew in Brazil and abroad, Villa-Lobos became a proponent of music education. To this day, his legacy is influential on the music education system in Brazil’s primary schools.

“Samba Clássico” (1950), also known as “Ode,” features text written by the composer under the pseudonym Epaminondas Villalba Filho. The stirring piano accompaniment gives the song its unmistakable dance-like character, while its highly emotional text drives

the vocal line to an exultant, climactic finish. Similarly, “Nhapôpé” (1935), the sixth song in a collection of compositions for voice and piano inspired by Brazilian folk songs, features an evocative vocal melody derived from a popular Brazilian song interspersed with spirited pianistic flourishes.

**LEO BROUWER** (b. 1939)

*Música Incidenta Campesinas*

An accomplished classical guitarist, Leo Brouwer made his performance debut in 1955 at the age of sixteen and published his first composition for guitar one year later. He has written scores for more than 50 films and was involved in establishing an experimental sound and film group in Havana. Brouwer was one of the founders of the Cuban avant-garde music movement in the 1960s, and he was influenced by composers Witold Lutosławski, Krzysztof Penderecki, and other members of the Polish School. Brouwer’s compositions can be divided into three styles: nationalistic, which characterized his early works composed from 1955 through 1962; avant-garde, which he composed between 1962 and 1967; and “new simplicity,” the style that distinguishes his mature works.

He composed the suite of pieces for guitar duo entitled *Música Incidenta Campesinas* (1978) during his “new simplicity” period of composition. Its identifying features are neo-Romantic harmonies and minimalist

tonal elements. Though each of the four parts is barely a minute long, Brouwer creates variety by establishing a distinct musical identity in each section within the set. The languid plucking patterns of the Preludio slowly intensify until the mood shifts to a gentler, more subdued register with the introduction of Interludio. Danza is characterized by a playful mood, which leads into the spritely and carefree Final.

**DANIEL BINELLI** (b. 1946)

*Metropolis*

A renowned composer and arranger, Argentinian Daniel Binelli is a master of the bandoneón, a type of concertina. German and Italian immigrants brought this instrument to Argentina around 1870, and it quickly became tango’s signature instrument. Binelli began playing the bandoneón at the age of nine, and he has recorded more than twenty albums as an instrumentalist and arranger. Symphonies, soloists, and ensembles all over the world have performed his compositions. Binelli’s *Metropolis* joins lush orchestration with the bandoneón’s signature sound. The work successfully weaves atmospheric harmonies not typically found in tango compositions with traditional compositional elements—such as offbeat *sinco*pa rhythmic patterns and an extended bandoneón introduction followed by the entrance of the rest of the ensemble.

**ASTOR PIAZZOLLA** (1921–1992)

## Concierto para Quinteto

Known throughout the world for his compositional expertise in both tango and classical music, Argentinian composer Astor Piazzolla was described as “the foremost composer of tango music” by American music critic Stephen Holden. He revolutionized the traditional tango into a new style termed “nuevo tango,” which incorporates elements of jazz and classical music into the art form’s popular roots. Piazzolla was a child prodigy on the bandoneón, and he composed his first tango at the age of eleven. As a young adult, Piazzolla studied composition with Alberto Ginastera in Buenos Aires and Nadia Boulanger in Paris. He began to experiment with free jazz compositional techniques and electronic instruments in the 1970s. In the last decade of his life he contributed significant works to the classical music world, such as *Le Grand Tango* (1982) for cellist Mstislav Rostropovich and *Five Tango Sensations* (1989) for the Kronos Quartet.

Concierto para Quinteto (1971) was written for the musicians of Quinteto Nuevo Tango, the most successful of the many ensembles that Piazzolla formed to promote his music. Originally scored for bandoneón, violin, electric guitar, piano, and double bass, the work consists of three movements that are played *attacca* (uninterrupted). It is considered a hallmark of the composer’s mature compositional style.

**AGUSTÍN BARRIOS MANGORÉ**

(1885–1944)

“Julia Florida”

“Danza Paraguaya”

“Gavota al Estilo Antiguo”

Agustín Barrios was a Paraguayan virtuoso classical guitarist and composer. As a child, Barrios showed an early proclivity for musical instruments, particularly the guitar. Over the course of his nearly 40-year career, Barrios composed more than 300 songs for guitar and voice. His compositional style is largely late-Romantic in character, and many of his pieces are greatly influenced by South American and Central American folk music.

“Julia Florida” (1938) is one of Barrios’ most beloved works for solo guitar. Subtitled *Barcarola* (“boat”), the plucking of the guitar imitates undulating waves. The composer’s skillful use of different keys is of particular note. He moves seamlessly from the opening introduction in B minor to the D-major opening section and then later to A minor before ending in D major. “Danza Paraguaya” (c.1926) is another monumental and challenging work in the composer’s oeuvre that requires perfect coordination of both hands. Its melody is derived from a traditional form of Paraguayan music known as “polka Paraguaya.” “Gavota al Estila Antiguo” (1941) takes its inspiration from the Gavotte, a baroque dance form, and is emblematic of the composer’s lifelong affinity for the music of J.S. Bach.

**CARLOS CHÁVEZ** (1899–1978)

Madrigal

Carlos Chávez was a Mexican composer, conductor, and music theorist. Chávez made his debut as a composer in 1921. Shortly thereafter, he was commissioned to write *El Fuego Nuevo*, a ballet about the Aztec empire. Chávez was also a journalist and a scholar who carefully studied indigenous instruments and meticulously researched accounts of ancient Mexican music by early Spanish historians. He wrote more than 200 pieces over the course of his career, most of them vocal, and he is best known for his innovative use of both indigenous music and modernist, atonal composition techniques. Robert Schumann strongly influenced his early compositional style, while he said that his later musical ideas were generated by an innovative mode of repetition that he considered to be “a notion of constant rebirth” and “a stream of eternal development.” *Madrigal* (1921) was composed on the cusp of his realization of these later compositional themes. The composer’s penchant for vocal music is evident throughout the piece, which features an effortlessly cantabile melody line.

**GEORGE GERSHWIN** (1898–1937)

4 Songs arranged by Sir Richard  
Rodney Bennett

British composer Sir Richard Rodney Bennett arranged this suite of songs by George Gershwin in four movements for the Britten-Pears Ensemble, a pre-

professional music training program of the Aldeburgh Festival in England. A prolific composer for film, television, and concert hall, Sir Richard Rodney Bennett wrote scores for more than 60 films and television shows as well as numerous instrumental, symphonic, operatic, and choral works. He was nominated for three Academy Awards for best original score. Bennett’s compositional style combined avant-garde theoretical influences from his teacher, Pierre Boulez, with his own lyrical and expressive approach. Bennett’s fanciful arrangements remain true to the original spirit of Gershwin while offering an entirely new perspective on these beloved songs. Barbara Rearick premiered these arrangements in 1991 in several venues, including the Aldeburgh Festival and Wigmore Hall in London.

*Sophie Lewis is a graduate student in Musicology at Princeton University, where she studies the spread of western classical music, especially opera, in non-western contexts with interest in both new compositions and adaptations of existing operas. She has written program notes for The Glimmerglass Festival, Bard Music Festival, and others.*

# About the Artists

## **Richardson Chamber Players**

Founded during the Princeton University Concerts 1994–1995 centennial season, the Richardson Chamber Players is our resident ensemble comprised of performance faculty, distinguished guest artists, and supremely talented students. The performance faculty share the artistic direction and seek to present repertoire of works for singular combinations of instruments and voices, which would otherwise remain unheard. Today's program was conceived and organized by mezzo-soprano Barbara Rearick.

## **Daniel Binelli** Bandoneón

Internationally renowned composer, arranger and master of the bandoneón, Argentine Daniel Binelli tours extensively in concert and recital and is widely acclaimed as the foremost exponent and torchbearer of the music of Astor Piazzolla. In 1989, Mr. Binelli joined Astor Piazzolla's New Tango Sextet, touring internationally. He has appeared with the Symphony Orchestras of Philadelphia, Atlanta, Virginia, Sidney, Montreal, Ottawa, Saint Petersburg, and Tonhalle Orchestra in Zurich. A seasoned composer in his own right, Mr. Binelli has created and arranged music for solo instruments, quintet, chamber and symphonic orchestras, dance and film and for many international orchestras, ensembles, Tango companies, and soloists, including the Zurich Symphony, Edmonton Symphony, Buffalo Philharmonic, Colorado Music Festival, Montevideo Philharmonic, Colombia Symphony, Buglisi-Foreman Dance Company, and Tango Metropolis Company.

## **Ariana Cappon** Violin

Ariana Cappon began her musical studies at age three, ultimately taking violin lessons at the Manhattan School of Music Precollege. She completed a Bachelor of Science in Violin performance and Mathematics through the Jacobs School of Music of Indiana University in 2016 under the instruction of Mauricio Fuks and Mark Kaplan, and is currently pursuing her Master's there. Her performances include solo and chamber music recitals at Manhattan School of Music, Indiana University, and Bergen County Philharmonic. She has played in concerts and masterclasses with violist Paul Coletti, and violinists Philippe Quint and Philippe Graffin. As an ensemble player, Ms. Cappon has performed with ensembles from Indiana University's orchestras and Latin American Ensemble and was concertmaster with the Manhattan School of Music Precollege Philharmonic Orchestra. She has performed at festivals, such as the American Conservatory in Fontainebleau, the Heifetz International Music Institute, Boston University Tanglewood Institute, and the Conservatory Music in the Mountains at Durango, Colorado.

## **Ronald Cappon** Piano

Ronald Cappon has been teaching voice for thirty years, and his students have appeared as soloists in international opera houses, concert halls and festivals, and with major orchestras in North America and Europe. He also holds degrees in solo and collaborative piano, and his multi-faceted musicianship has afforded him the opportunity to work extensively as

recitalist, chamber musician, chamber music coach, opera coach, and orchestral keyboardist. In addition to his position on the performance faculty at Princeton since 2000, Mr. Cappon teaches voice at Manhattanville College and the Manhattan School of Music Precollege, vocal chamber music at the Interharmony Music Festival, and for six years taught voice/song class to singing actors in the Experimental Theater Wing of NYU's Tisch School of the Arts.

**Elaine Christy Harp**

Elaine Christy is a winner of the American Harp Society National Harp Competition. She has performed at Carnegie's Weill Hall, the Riverside, St. Bartholomew, Trinity Church concert series, and has appeared with the CBS Orchestra on *The Late Show with David Letterman*. A past member of the Board of Directors of the World Harp Congress and the American Harp Society, Ms. Christy has also served as a national competition judge. She holds a doctorate degree from the Manhattan School of Music and has been Professor of Harp at Kansas State University. Ms. Christy is on the performance faculty at Princeton University. Her latest CD entitled *Love Dreams* was recorded in the Princeton University Chapel and is available at [www.elainechristy.com](http://www.elainechristy.com).

**Jack Hill Bass**

Jack Hill performs with the New Jersey Capital Philharmonic and has served as principal bass for the Edison Symphony Orchestra and the American Repertory

Ballet. He also plays in the Bay Atlantic Symphony Orchestra and Delaware Valley Philharmonic. In New England he was principal bass with the Boston Philharmonic and also performed with the Springfield Symphony Orchestra, Triptych Chamber Orchestra, and the Boston Civic Symphony. In 2000, he was an Artist-in-Residence at the American Academy in Rome. While in Rome, Mr. Hill performed with I Virtuosi di Roma and was solo bass with Opera Passione. He received his BM from New England Conservatory and has studied with Gary Karr and Henry Portnoi. Mr. Hill is on the performance faculty at Princeton University, teaches at The College of New Jersey, and maintains a teaching studio at home. He also works as a luthier and bow maker.

**Nicholas Ioffreda '20 Flute**

Nicholas Ioffreda's passion for music began with the fife and naturally progressed to the flute and piccolo. He was a student at the Juilliard Pre-College division and has spent his summers at Tanglewood, Eastern Music Festival, and Interlochen. Additionally, he was a finalist for the National Flute Association High School Soloist Competition and a first place winner at the international M-Prize competition with the Nonamé Quintet. Mr. Ioffreda is a junior at Princeton University in the Computer Science Department with a certificate in Musical Performance, where he also serves as Artistic Director for the Princeton Chamber Music Society.



### **Haeun Jung '20** Violin

Haeun Jung is a junior at Princeton University concentrating in Molecular Biology and a certificate in Musical Performance in Violin. In high school, she was named National YoungArts Foundation's Honorable Mention winner and won the Washington state championships for violin solo and chamber music. Her summer experiences include Boston University Tanglewood Institute, Great Mountains Music Festival and School, and the Sarajevo Chamber Music Festival. In the past, she was privileged to have studied in masterclasses with violinists Christian Tetzlaff, Boris Brovtsyn, Clara Jumi-Kang, and the Muir String Quartet. Ms. Jung previously studied with Carol Sindell and, at Princeton, she studies with Anna Lim.

### **Michael Newman** Guitar

Michael Newman serves on the guitar and chamber music faculties of Mannes College of Music and The College of New Jersey. He has appeared as soloist with the Atlanta, Seattle, and Honolulu Symphonies; in chamber music concerts with mezzo-soprano Frederica von Stade, violinist Arnold Steinhardt (Guarneri String Quartet), Celtic fiddler Eileen Ivers, and Turtle Island String Quartet; and has been featured in national media including *People Magazine*, *Larry King Show*, *The New York Times*, and *Guitar Player Magazine*. A graduate of Mannes College of Music as a student of Alberto Valdes Blain, the Aspen Music School, and Accademia Musicale Chigiana as a student of Oscar Ghiglia, Mr. Newman

established the Newman & Oltman Guitar Duo with guitarist Laura Oltman.

### **Laura Oltman** Guitar

Guitarist Laura Oltman was chosen to perform in a nationally televised master class conducted by Andrés Segovia at New York City's Metropolitan Museum of Art. Ms. Oltman graduated with honors from Florida State University and received the Diploma di Merito from Accademia Musicale Chigiana. She studied with Bruce Holzman, Oscar Ghiglia, Luisa Sanchez de Fuentes, and Andrés Segovia. Along with Michael Newman, Ms. Oltman makes the "better half" of the Newman & Oltman Guitar Duo, known for their innovative programming, matchless technique, and a commitment to expanding the repertoire for guitar duo. Ms. Oltman is on the performance faculty at Princeton University.

### **Alberto Parrini** Cello

Born in Italy, Alberto Parrini is principal cellist of the Northeastern Pennsylvania Philharmonic and a member of the American Symphony and Orchestra of St. Luke's. He also performs regularly with the New York Philharmonic, Orpheus Chamber Orchestra, and New Jersey Symphony and has been guest principal cellist with the American Symphony, Cecilia Chorus, New York Symphonic Ensemble, Performance Santa Fe, and Teatro Grattacielo. He has performed with the Zukofsky Quartet, American Chamber Players, and St. Lawrence String Quartet and spent one season

as assistant principal cellist with the Richmond Symphony. Mr. Parrini has toured North America, Europe, and Asia with dancer Mikhail Baryshnikov and the White Oak Dance Project and performed with Concertante, Continuum, ECCO, Mark Morris Dance Group, Proteus Ensemble, Metamorphosen Chamber Orchestra, and Minnesota Orchestra. Mr. Parrini is on the performance faculty at Princeton University and The College of New Jersey.

**Barbara Rearick** Mezzo-soprano

Barbara Rearick's career has taken her around the world singing with orchestras including Chicago, Houston, Indianapolis, Baltimore, Buffalo, Colorado, Pasadena Pops, Hallé, City of Birmingham Symphony Orchestra, and the Rundfunk Sinfonieorchester, Berlin. She has performed at Carnegie Hall, Avery Fisher Hall, Symphony Space, BAM with the Mark Morris Dance Group and sang in the premiere of Douglas Cuomo's opera *Arjuna's Dilemma*; Lera Auerbach's *The Blind* with the American Opera Project for the Lincoln Center White Light Festival, and Chicago Symphony's "MusicNow" series. Her chamber music credits include performances with The New York New Music Ensemble, The New York Chamber Ensemble. Ms. Rearick has appeared on BBC World Service Radio, WQXR, and NPR. A native of central Pennsylvania, she has been on the performance faculty at Princeton University for 15 years

**Jo-Ann Sternberg** Clarinet

Clarinetist Jo-Ann Sternberg leads a diverse musical life in the New York City area as a chamber musician, orchestral player, music educator, and interpreter of new music. A member of Sequitur, the Saratoga Chamber Players, Wind Soloists of New York, and the Riverside Symphony, she also regularly performs and tours with Orpheus Chamber Orchestra, American Composers Orchestra, American Symphony, Mark Morris Dance Company, The Chamber Music Society of Lincoln Center, and Musicians from Marlboro, and can often be heard playing in a number of different Broadway musicals. Ms. Sternberg is on the performance faculty at Princeton University.

**Jessica Thompson** Viola

Violist Jessica Thompson performs regularly throughout the United States and abroad as a member of the Daedalus Quartet. The quartet, Grand Prize winner of the 2001 Banff International String Quartet Competition, is in-residence at the University of Pennsylvania. The Daedalus Quartet has premiered works by composers such as Fred Lerdaahl, Joan Tower, Vivian Fung, Richard Wernick, and Lawrence Dillon. In addition to performing with the Daedalus Quartet, Ms. Thompson has toured with Musicians from Marlboro, appears regularly at the Portland (Maine) Chamber Music Festival, and performs with the East Coast Chamber Orchestra. Ms. Thompson is currently on the performance faculty at Princeton and Columbia Universities.

**Nancy Wilson** Violin

With a repertoire ranging from the 17th to the 21st century, and over 50 recordings to her credit, Ms. Wilson is known as a founding member of many of American's pioneering period instrument ensembles, performing as concertmaster and soloist with leading conductors in early music, including Nicholas McGegan and Christopher Hogwood. A devoted

pedagogue, she has judged competitions, taught masterclasses internationally and guided many who've gone on to careers in music. She is also on the faculty at the Mannes School of Music (The New School University) where she is the director of the Mannes Baroque Chamber Players. Ms. Wilson is currently on the performance faculty at Princeton University.

# GUSTAVO DUDAMEL

**ARTIST-IN-RESIDENCE**  
UNITING OUR WORLD THROUGH MUSIC

**2018-19 SEASON**

**CONCERTS, TALKS, EXHIBITIONS,  
CELEBRATIONS OF LATIN AMERICAN CULTURE, AND MORE.**

**FOR A COMPLETE SCHEDULE:  
[princetonuniversityconcerts.org](http://princetonuniversityconcerts.org)**



2018/19  
**GUSTAVO  
DUDAMEL**  
ARTIST-IN-RESIDENCE

**CARLOS GUASTAVINO**

“Pampamapa” (“Map of the Pampa”) from *Doce Canciones Populares*  
Poem by Hamlet Lima Quintana

No soy de estos pagos  
Pero es lo mismo  
He robado la magia  
De los caminos.

I'm not of this region  
But it's the same,  
I've stolen the magic  
From those paths.

Esta cruz que me mata  
Me da la vida,  
Una copla me sangra  
Que canta herida.

This cross that kills me  
Gives me life,  
A verse bleeds from me  
That sings wounded.

No me pidas que deje  
mis pensamientos,  
No encontraras la forma  
De atar al viento.

Don't ask me to leave  
My thoughts,  
You'll not find a way  
To stay the wind.

Si mi nombre te duele  
Echalo al agua,  
No quiero que tu boca  
Se ponga amarga.

If my name causes you pain,  
Throw it in the water,  
I don't want your mouth  
To become bitter.

A la huella, mi tierra,  
Tan trasnochada.  
Yo te dare mis sueños,  
Dame tu calma.

At your threshold my earth  
Having watch all night.  
I will give you my dreams,  
Give me your calm.

**GUASTAVINO**

La Rosa y el Sauce (“The Rose and the Willow”)

La rosa se iba abriendo  
Abrazada al sauce,  
El árbol apasionada,  
La amaba tanto!  
Pero una niña coqueta  
Se la ha robado,  
Y el sauce desconsolado  
Le está llorando.

The rose was opening  
Embracing the willow,  
The passionate tree,  
Love it so much!  
But a cheeky young girl  
Stole it away,  
And the inconsolable tree  
Laments it so.

**HEITOR VILLA-LOBOS**

*Samba Clássico, W498*

Written by Villa-Lobos under the pseudonym Epaminondas Villalba Filho

Translation Sérgio Martins De Iudicibus '20

Nossa vida vive,  
Nossa alma vibra,  
Nosso amor palpita  
Na Canção do samba.

Our life lives,  
Our soul shakes,  
Our love throbs,  
In the song of samba.

E a saudade intensa  
De uma vida inteira  
E a lembrança imensa  
Que jamais se esquece.

And the intense longing  
Of an entire life  
And the immense reminiscence  
That is impossible to forget.

O! Quanta beleza  
Que faz pensar  
Na doçura de sua melodia!  
O! Faz viver un sofrimento esquisito,  
Melancólico e triste!

Oh! How much beauty,  
That makes us think,  
Within the sweetness of its melody!  
Oh! It kindles an exquisite suffering,  
Melancholic and sad!

Também tem o sabor de alegria  
De viver na comunhão  
Do seres da terra  
E do céu do Brazil,

There is also the taste of happiness  
Of living in communion  
With earthly beings  
And with Brazil's sky.

Tudo é bom e justo,  
Tudo é belo enfim  
Cheio de esplendor  
Na grandeza infinda

Everything is good and just  
Everything is beautiful at last  
Full of splendor  
In the infinite expanse.

E' feliz quem vive  
Nesta terra santa  
Que não elége raça  
Nem prefere crença.

He is happy who lives  
In this sacred land  
Which does not discriminate  
Or impose faith.

O! Minha gente!  
Minha terra!  
Meu país!  
Minha pátria!  
Para frente!  
A subir!  
Sambar!

Oh! My people!  
My land!  
My country!  
My nation!  
Onward!  
Rise!  
Dance!

**HEITOR VILLA-LOBOS**

Canção do Poeta do Século XVIII, W486 | Translation Sérgio Martins De Iudicibus '20

Sonhei que noite era festiva triste a lúa	I dreamt that the night was festive and the moon sad
E nós dois na estrada enluarada fria e nua.	And the two of us on the cold and bare moonlit road.
Nuvens a correr em busca de quimeras	Clouds running about in search of chimeras
E com as nossas ilusões de fantasias De viver como no céu a cantar	And with our fantastical illusions Of living in heaven while singing
Uma doce canção que enche de luz O amor e a vida nas lindas primaveras.	A sweet song that illuminates The love and life in the spirit of spring.

**HEITOR VILLA-LOBOS**

“Nhapôpé” from *Modinhas e Canções*, W365

Ouvi contar certa noite num terreiro	I heard told one night in the ceremonial yard
Quando a lua em farinheiro Penerava pelo chão, Que Nhapôpé quando sente a asa ferida	When the flour-like moon Shone down on the ground, That when Nhapôpé feels his wounded wing
Vai buscar resto de vida No calor de um coração.	He goes to seek the rest of life In the warmth of a heart.
Você é Nhapôpé, Sou teu amante, De mim tem fé.	You are Nhapôpé, I am your lover, Have faith in me.

*We are grateful to senior Sérgio Martins De Iudicibus for his assistance  
with the Portuguese text and translations.*

# SUPPORT US

Supporting Princeton University Concerts is critical to our future. Ticket sales cover less than half of the cost of presenting the very best in world-class music. Remaining funds come, in part, from our generous endowment, left to PUC by the Ladies' Musical Committee in 1929. We remain eternally grateful for the support of the Philena Fobes Fine Memorial Fund and the Jesse Peabody Frothingham Fund.

Other support comes from donors like you. We are grateful to the individuals whose support at all levels ensures that the musical performance remains a vital part of Princeton, the community, and the region.

**If you wish to make a donation to Princeton University Concerts**, please call us at 609-258-2800, visit [princetonuniversityconcerts.org](http://princetonuniversityconcerts.org), or send a check payable to Princeton University Concerts to: Princeton University Concerts, Woolworth Center, Princeton, NJ 08544.

---

## THANK YOU!

We are deeply grateful for all of the support we have received and thank all of our donors and volunteers.

The list below acknowledges gifts of \$100 or more, received between April 1, 2018 and October 1, 2018. If you see an error, or would like to make a change in your listing, please contact the Concert Office at 609-258-2800.

### Brahms (\$500+)

John & Leigh Constable Bartlett  
Anne & Klaus Florey  
Lor & Michael Gehret  
Hinda Greenberg  
Stan & Adria Katz  
Norman & Nancy Klath  
Gail E. Kohn  
Andrew Moravcsik & Anne-Marie Slaughter  
Don Michael Randel  
Ralph & Joan Widner

### Mendelssohn (\$250-499)

Melanie & John Clarke  
Chris Coucill & Liz Fillo  
Brandon C. Gaines  
Russell & Helen Kulsrud  
Melissa Lane & Andrew Lovett  
Anya & Andrew Littauer  
Donald Mills  
Ellen Morehouse  
Lucy Anne S. Newman  
Marcia Snowden  
Kurt & Judit Stenn

William Stowe & Karin Trainer  
Alec Tsuo & Xioman Chen  
Helmut & Caroline Weymar  
Susan Wilson

### Beethoven (\$100-249)

Sigmund Amster  
Rita Z. Asch  
Karen I. Blu  
Theodore Chase, Jr.  
Radu Constantinescu  
John Madison Cooper  
Joanne Elliott  
Arthur C. Eschenlauer  
Roe Goodman  
Lilian Grosz  
Pei Ying Hsiang  
Janet Joshua  
Judith Klotz  
Richard Kraeuter  
Maurice D. Lee, Jr.  
Marsha Levin-Rojer  
Celia Lidz  
Daniel Lister  
Edward Martinsen  
Jacqueline Mislow  
Elizabeth Morgan & Steven Lestition  
Armando Orozco  
Elaine Pasco  
Suzanne & Charles Rebick  
Inez & Richard Scribner  
Laura Sinderbrand  
Alice Small  
Claire H. Thomas  
Andros Thomson  
Jeanette Tregoe  
Anne M. Van Lent

**We are deeply grateful for all of the support we receive  
from our staff and volunteers.**

Princeton University Concerts

**Marna Seltzer**

Director

**John Burkhalter**

Subscription Manager

**Kerry Heimann**

Operations & Patron Services Manager

**Olga Kalantarov-Hautin**

Graphic Designer

**Dasha Koltunyyuk**

Marketing & Outreach Manager

**Deborah Rhoades**

Accounts Manager

**Henry Valoris**

Production Manager

2018–2019 Princeton University  
Concerts Committee

**Michael Gehret** Chair

**Scott Burnham**

**Christine Gage**

**Gabriel Crouch**

**Ellis Finger**

**Brandon Gaines**

**John Hoffmeyer '19**

**Wendy Heller**

**Gail E. Kohn**

**Dorothea von Moltke**

**Don Michael Randel**

**Marcia Snowden**

**William Stowe**

**Marue Walizer**

2018–2019 Student Ambassadors of  
Princeton University Concerts

**Sérgio Martins De Iudicibus '20**

Co-Chair

**Tim Ruszala '20**

Co-Chair

Campus Venue Services

**Nick Robinson**

Director

**Kathleen Coughlin**

Assistant Director,  
Performing Arts Services

**James Allington**

Audio Engineer

**Anne Cutrona**

Theater Operations Technician

**Matthew Halbert**

Theater Operations Technician

**Lindsay Hanson**

Artist Services Manager

**Mary Kemler**

Assistant Director, Client Resources

**Bryan Logan**

Production Manager,  
Performing Arts Services

**Sharon Maselli**

Audience Services Manager

**Bill Pierce**

Theater Operations Technician

**James Taylor**

Systems and Support Manager

---

Presenting the world's leading classical musicians at Princeton University since 1894, Princeton University Concerts aims to enrich the lives of the widest possible audience. We are grateful to **Wendy Heller**, Chair and Scheide Professor of Music History, and the **Department of Music** for its partnership in and support of this vision. For more information about the Department and its vibrant student and faculty led programming, please visit [music.princeton.edu](http://music.princeton.edu).